

OBSERVER

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Bard OBSERVER

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ANNANDALE-ON-HUDSON, N. Y.

OCTOBER 12, 1965

College Buys Whaleback



by Dana Haussamen

President Kline announced Wednesday night that Bard College purchased the Whaleback Inn to be converted into seven faculty apartments, to be occupied by Feb. 25, 1966.

The Inn was originally a part of the Whaleback Farms which was established in 1772 with an expanse of over ten thousand acres. The present farm has forty-three acres adjoining the Inn. It acquired the name Whaleback appropriately from the shape of the hill near the Inn which was originally the main house. Mr. Pezzulich, the former owner, did not know the exact age of the building but believes it to be very old.

The Inn was opened in 1950 by Mr. Morris Gilio Tos. Mr. Pezzulich became the owner in 1962. Asked about his future plans, Mr. Pezzulich said that he was planning to open another restaurant in this vicinity but did not wish to comment further.

The Whaleback Inn is an extremely distinguished looking building located on a hill just east of 9G. One Bard student commented "It is a building Bard should be proud of owning". For as Mr. Pezzulich said, "It is really a landmark as far as I'm concerned."

Parking Lot Regs Changed

Please note the following changes in the operation of the parking lot.

1. Faculty and Staff parking will be reserved for the one row of spaces immediately adjacent to Sottery Hall, and to the small lot to the north of the row of trees. The middle aisle will be available for anyone's use.

2. Because Faculty and Staff parking needs on weekends are minimal, and because many students are around on weekends, the above regulation will not be in effect during weekends. (For the technically minded, "weekends" are considered to be from 9:00 a.m. Saturday morning to 11:00 p.m. Sunday evening.) It is our hope that this change will make life easier for the week-ending student. Because of the fact that people who work in Ludlow often work weekends, the space by Dining Commons marked "Reserved Ludlow Office cars only" will not be available for student parking at any time.

3. Motorcycles have, for some reason, been parking in the Faculty reserved section of the parking lot. Numerous lectures in Sottery Hall have been disturbed by them. A section of the student lot will be set up for motorcycles with a barrier (next to the row of trees) to keep cars from knocking the motorcycles over. The Safety Committee will issue parking tickets to owners of motorcycles parked in the present location beginning Monday, October 4. Because of numerous complaints from faculty and students, all motorcycles will be required to possess legal mufflers, which is not the case at the present time. The Safety Committee has the right to levy fines

Peace Corps Members Not State Dept. Type

by Harvey Fleetwood
Oct. 3—

Mr. Tack Murphy formerly a Peace Corps volunteer in Africa, said last night that Peace Corps volunteers are often not given jobs in the U.S. State Department because they are not "the pinstripe type of diplomat" that the U. S. wants.

He said, "Volunteers don't always do very well in their orals and don't always know what the official United States position is. President Kennedy originally "intended the Peace Corps volunteers, after two terms abroad, would go into the State Department, but it hasn't always turned out that way."

"Much has been made of the fact that volunteers have trouble adjusting to jobs after serving. Part of this stems from the fact that business is not willing to give the average 25 year old as much responsibility as he had in the Peace Corps."

"The F.B.I. and the Peace Corps are the only two agencies which are safe with the Congress."

"They make a routine security investigation of every applicant. Congress makes everyone who represents the United States go through a similar investigation."

"No one was even rejected from the Peace Corps because he was a Communist."

against those drivers of motorcycles who continue to disturb the Community by driving illegally equipped motorcycles.

Questions regarding the above should be referred to the Chairman of the Safety Committee, Bill Bernstein.

Publications Accept Writings

There are two literary publications on the Bard campus which receive submissions from all members of the Bard community. **The Lampeter Muse**, edited by Jeffery Schwarz, publishes contemporary American poetry.

The Bard Review and Papers is the official liberal arts journal of the college; printing what it hopes to be the best representative and original work in all forms of poetry, fiction, drawing and painting, woodcuts, photography; critical dissertations and informal essays.

Submissions are sent to Jeffery Schwartz for **The Lampeter Muse**; for **The Bard Review and Papers**, campus mail Box 191 or Kathy Stein. For further information see editors Stein and Schwartz.

Parents' Day October 23

Saturday, October 23, will be Parents' Day at Bard. The idea behind Parents' Day is to give the parents of Bard students a chance to visit the campus when the activities of the school year are well underway and thus to learn more about the Bard educational system.

A program of events for the day, including lunch and dinner on campus for those who wish it, is currently being drawn up.

EDITORIAL:

The Odious Informer

Last week four students were expelled for a violation of the rules of the college. In at least one of the cases the administration acted on information given to it by an unidentified student informer.

If the administration's function is a preventative one, and we think it is, this is not the way to get the rules obeyed.

Because of the use of informers the vast majority of the student body has lined up on the side of the expelled students. They are supporting a position they might not have otherwise agreed with.

The administration is sabotaging its position. In not getting the sympathy of the students on this question it is creating an attitude which makes heroes and martyrs out of those who defy the law.

The unidentified informer is an odious creature. It makes a mockery out of *trust* and *respect* between students and administration. It turns student against student in a way which reminds us of the tactics of the Stalinist and Hitler regimes in which children were encouraged to turn against their parents.

If the informers had the courage to identify themselves the situation might be different. A surprisingly large portion of the college would respect students who felt strongly on this issue. The suspicion and distrust which is now felt would disappear.

In the end it is the students themselves who determine whether illegal actions are to be tolerated or not. The college can not do this, it does not have the money or the men required to run a police state. Thus far the college has shown itself grossly ignorant of the factors which might be utilized to win the student body to its position. Catching a few people is not going to solve the problem. The student body as a whole must be encouraged to take a strong stand, and an administration which uses unidentified informers wins respect neither for itself nor its laws.

Council Donates \$400 To Set Up Coffee House

Committees Are Completed

With the following list, student committees are now complete:

Admissions Committee

Gary Bratman, Mark Favus, Alice Horowitz, Douglas Kabat, Jeffery Levy, Paul Lurie, Anthony Marzani, Cathy Michelman, Phyllis Perlman, Matthew Perlstein, Carla Sayers.

Institutional Committee

Daniel Friedman, Anita McClellan, Malcolm McCune, Kathryn Rauschler.

The chairmen of the Admissions and Institutional Committees have not yet been elected.

Entertainment Committee

Ilene Rosen, Scott Russ (Co-Chairmen), Wilhelmina Martin (Secretary-Treasurer), Judith Arner, Samuel Bruskin, Peter Ganick, Sheldon Isaacs, George Janto, Henry Korzennik, Peter Lee, Joseph Levinson, Anthony Marzani, Jeffery Mortimer, Matthew Perlstein, Bruce Richman, William Stahl, Jonathan Wyner.

Curtmarie Crane, wife of Professor Fred Crane, has been appointed Assistant to the Director of Admissions. The Admissions field is not a new one to Mrs. Crane as she served as Assistant Director of Admissions at Bard from 1958 to 1962 and also worked part-time in the Admissions Office at Vassar College during this past spring and summer.

Monday Oct. 4th, Community Council and the administration are donating close to one thousand dollars worth of materials and supplies to help establish The Red Balloon Coffee House, which will be located in the old carriage house opposite Sands House.

Five students would operate the small coffee house on a concession basis and share the profits; the students are: James Fine, Robert Levenson, Dwight Paine, Steve Tremper, and Will Vaughan.

Council has provided four hundred dollars for equipment, which will belong to Council and is only being lent to the Red Balloon. The College is providing heat, water, and electricity.

Student labor is to be responsible for cleaning out the carriage house and for installing insulation.

The new coffee house will serve coffees, teas, ciders, soft drinks, and sandwiches. Live entertainment in the form of folk singers, jazz, and classical music will be scheduled.

A separate area for playing chess and listening to recorded music will be provided. It will be open Tuesday night, Thursday night, Saturday night, and Sunday afternoon.

Bob Levenson, one of the operators said, "It should provide a place where students can meet and socialize in a different type of atmosphere than exists at the present time on the campus."

\$2.00 reward for return of Maple notebook labeled (Naylor-Renaissance) in upper right hand corner. R. Naylor, Box 135.

Bard Observer

THE BARD OBSERVER, the official publication of the Bard College Community, is issued every two weeks during the Fall and Spring Semesters.

Editor-in-Chief: Harvey Fleetwood
Business Manager: Dick Naylor
Associate Editor: Dana Haussamen
Editorial Consultant: Evlin Friedman
Science Editor: Jonathan Wyner
Copy Board: Francis Fleetwood, Bruce Redlien, Peter Minichiello

Editorial

Five years ago the student body was in an uproar. Bard's new President was to be an Episcopalian rector.

Rumor ran rampant, the admissions office was to be anti-semitic—only Episcopalians were to be admitted—church domination would crush Bard's free spirit—all the beatniks would be thrown out—Rome would rule.

Dr. Reamer Kline in an open letter to the Observer answered some of these charges. Dr. Kline said, "in confrontation people and ideas rise to their noblest stature", and he promised not to impinge on beliefs which might be different from his own.

Five years later we know that Dr. Kline has kept his word. He has consistently encouraged honest confrontation between administration policy and student opinion.

Last year during the uproar which was caused by the dismissal of Dr. Dienhart, President Kline earned the admiration of the entire student body when he honestly defended the administration's position in the matter. It was not easy to stand alone before a group of several hundred angry students.

He didn't have to do it, a lesser man would have found some excuse, some "previous commitment". Many a college President has lived a tranquil life by leaving such unpleasant duties to others. Instead of running away from meetings of this sort President Kline has encouraged them.

Last Wednesday he held another meeting to inform the student body of the problems and future plans of the school. When the floor was thrown open for questions he was truthful and forthright to the best of his abilities. The familiar "no comment" so common in our public relations oriented society was notably missing from his answers.

Unfortunately, honesty of this type has become a scarce commodity in bureaucratic circles. Bard is fortunate to have such a President.

PAUL GOODMAN

Paul Goodman, a native New Yorker, was born in 1911. After graduating from City College of New York, he received his Ph.D. in Humanities from the University of Chicago. Mr. Goodman has taught at the University of Chicago, New York University, Black Mountain College, and Sarah Lawrence, and has lectured widely at various colleges and universities throughout the country.

John Kenneth Galbraith wrote in *New York Times Book Review* about *Growing Up Absurd*—"Paul Goodman, a man deeply dissatisfied with things as they are, deserves more attention than other less-con-

scientious objectors . . . His book is a highly serious effort to understand the relation between society and the disaffected youngster."

At a conference at *Time-Life*, where they are preparing a series on "Youth," I was surprised that they hadn't heard of the Free University movement though small dissenting colleges have sprung up in probably several dozen places this year. (I myself have been invited to a dozen.) That is, the *Time-Life* part of the Establishment is no more in touch with what is going on than, say, the Central Intelligence Agency is in touch with Latin America, or the Federal Arts Council is in touch with living theater. Yet how would they know, given the company they keep? So let me spell out this news for a column.

During the Cold War, American education has been increasingly tightly harnessed to (not very ideal) National Goals; it is not unfair to speak of the Factory-University, powered by government, foundation, and corporation money, and processing students. Inevitably, therefore, there are attempts to set up small independent enterprises of higher education, generally in or next to big established institutions. Our situation has historical analogies. In 18th century England there sprang up tiny dissenting academies to escape the Test Acts, a kind of loyalty-oaths. During the Renaissance, the colleges of Oxford and Cambridge withdrew from the Universities, which had rigidified. The very beginning of our present higher education, during the rise of the towns in the 12th and 13th centuries, was the founding of tiny universities of free scholars and clerics in the face of the feudal Church.

Overlapping Para-Movements

And there is an important analogy in our own times. The para-colleges are like the para-politics of the Freedom Democratic Party in Mississippi to by-pass a system of injustice, the para-sociology of militant community-development to combat the patronizing social work of the Welfare State, or even the para-way of life of the Beats to escape the rat race. And these para-movements tend to overlap. People who object to credits and grading are likely to object to gray flannel suits and to police brutality.

All the para-colleges have common themes. They object to the impersonality of faculty-student relations, cash-accounting credits and grading, high tuition-fees, administrative paternalism, extra-mural interference with freedom of speech and inquiry and morals, irrelevant bigness in the rather simple function of teaching and learning. Positively, the dissenters want community, curriculum directly related to social and personal reality, a say in making decisions, intrinsic motivations to study, and tailoring the schedule to individual needs and stages of development.

Relations With "Real" Colleges

A problem arises in the odd relation of the para-colleges and the regular institutions they are in or next to. President Alden of Ohio has seemed eager for the students to try on their own, so long as it doesn't cost the State anything. When Meyerson was acting-Chancellor at Berkeley, he told me he would give academic credit for the para-courses if they could prove themselves. At Rice, however, there seems to be ill-feeling and rivalry. Swarthmore cannot (Sept. 21) make up its mind if the independent Guild can use the library. At Rice and Columbia it is, interestingly, religious organizations on the campus that sponsor the dissenters and provide shelter and money.

Meantime, the para-colleges enthusiastically branch out into all kinds of extra-curricular community projects, from political and social direct actions (these are sometimes curricular, under the heading "pragmatic sociology") to coffee-houses, little theaters, literary and political journals, co-op book-stores, student housing. What a beautiful Do-It-Yourself populism! What a pity they are so young and inexperienced. If not they, who?

Copyright by Paul Goodman

Literary Review

by Aram Saroyan

Mr. Saroyan has published poems in *The Nation*, *Poetry Magazine*, "*C*" and others. He has written one book "*Poems*" and edits "*Lines*" Magazine.

The Quarterly Review of Literature/20th Anniversary Double Poetry Issue/\$2. This 20th Anniversary issue begins with eight never-before published Whitman poems. They're nice; clear, funny and as always a little wierd too. Whitman's great.

Then comes the List, literally: 40 or so poets who, with the exception of Denise Levertov, have never, never really, written exciting poems. Levertov has ofcourse but she's pretty much stopped now. And even in the beginning she was a bore, but a bore the way Robert Duncan is, an authentically formally excited bore. It's nice that Duncan isn't in the issue; and it's interesting, someone—he himself?—is making a distinction.

For Theodore Weiss, the editor of the Review, someone ought to sponsor an Insistence award. He really knows how to make one, a total one. He chooses his poets and their poems so unerringly he can validly do his magazine's layout by alphabetical order, A for Ammons through W for Wilkens—Wilkins?, Susan Wilkens, a "newcomer".

Henry Rago, the editor of Poetry, does read young writers. Ron Padgett appeared in the magazine a few months ago. And Rago has been publishing Creeley, Duncan, Snyder, Whalen; he published McClure's very first poem. I don't know if any interesting young poet would be foolish enough to send his work to Mr. Weiss. At the Library Of Congress Conference of Little Magazines, he publicly stated that a poet might change the way he writes, the formal construction of his poems, without it necessarily making any "real" difference.

That's the notion of a man who doesn't know what a real difference in poetry is. If a poet takes the exact words of a certain poem and writes them down again with another line construction, he has written a new, really new, poem. Both poems may be bad, but un-

A REVIEW: Birthday Party

by Peter Minichiello

The *Birthday Party* is not a play one takes to the heart, not a play fondly and sentimentally remembered: Pinter is not "that kind" of playwright. His is the Existentialist Theater of the Absurd, and is, with the exception of Beckett, the most terrifying kind of theater. Pauline Kael says that great art shakes us up. The *Birthday Party* shakes us up.

I admire the daring of the Drama Department in choosing this play to begin their season. They could easily have chosen a simple fruitcake of a play and endeared themselves to us in the wrong way. They chose a more difficult road and despite some faults in the production, succeeded. A Pinter play either succeeds or fails miserably.

A few words are in order about the nature of the play itself. It has the basic setting of Pinter's earlier plays: a room and a door. The development occurs, says Pinter, when people enter the room. Here, those entering are Goldberg and McCann who have come for Stanley, who lives in the room. Stanley, once a pianist, is hiding from a hostile world he has offended in some way. The two men are emissaries from this world and that's all we know. That's all we need to know. Stanley is emotionally destroyed at his "party" and leaves for his death in the final act.

There are other circumstances. Meg, the landlady, has a relationship with Stanley that is a mixture of motherliness and sexuality. She is on an entirely different level of communication than Stanley, and even after he has left she remains vaguely unaware of everything.

The part of Meg was played by Susan Veit with insight and a sense of pathos. Perhaps her best achievement was in what she avoided: she could easily have overplayed but did not. She managed to show Meg's pathetic condition quite well and her curious relationship.

(Continued on Page 3)

FEIFFER

A cartoonist who is best known for his captions . . . a satirist whose strong point is tenderness and pity . . . a humorist whose subjects include such mordant topics as nuclear destruction—all these are various aspects of Jules Feiffer.

In less than four years Feiffer rose from the status of a struggling artist

contributing free drawings to a weekly Greenwich Village newspaper to that of a cartoonist internationally syndicated. He is also the author of two plays and a novel, and seven collections of his cartoons have appeared in book form. Feiffer has been called the most talented social commentator in cartooning in our generation.

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Birthday Party

(Continued from Page Two)

tionship with Stanley was demonstrated superbly. This actress can also claim a performance with a quality not seen in any of the others: consistency. The walk, the characteristic movements, the voice were all sustained throughout.

As Goldberg, Kenneth Reiss achieved and realized the ultimate nature of the character's place: terror. The scene in which Goldberg and McCann verbally assault Stanley was well done, largely because of Reiss' control and understanding of what he was accomplishing. It was, totally, a striking and disturbing portrayal.

David Johnson was an appropriately sensitive, trapped, and elusive Stanley. He plays with amazing perceptiveness and showed an awareness of what was happening on the stage always. The burying-of-the-head-in-the-hands gesture was overdone and not enough was made of Stanley's speech of reminiscence in the first act. But the scenes with Meg were particularly well-played and the entire performance relayed the necessary sense of Stanley's helplessness. He has made nothing of his life and knows it.

Jeffrey Rochlis as McCann, Jane McCune as Lulu and Spencer Mosse as Petey were all fine in their roles. All seemed unsure of themselves at times and all of them were not always as believable as one would have wished. The set, lighting and technical effects (with the noisy exception of the sound effect of the car rolling away) were quite good but I don't understand why Petey appeared a bright orange throughout. If it was an attempt at a tan, it didn't look like that.

There was an attempt to use every part of the stage, an admirable rule to follow but this can't be done as obviously as it was here. And the Pinter way of seizing on our everyday absurdities in spoken English was too broadly played; it was played I suppose, for comedy. This is not necessary, because the laughs will come naturally and easily as the audience recognizes its own habits. The production had cohesiveness and in a play like this one, lack of cohesiveness would have killed it. As I said, this isn't a play to remember as a happy and pleasant theater-going experience, but it's a play we don't soon forget.

College Dean Banquet Speaker

On Saturday, Oct. 9, Dean Hodgkinson was the banquet speaker at the Annual Convention of the Empire State Teachers Association. The Empire State Association is the New York State branch of the American Federation of Teachers and has a membership of 20,000.

The convention was held in Binghamton this year and the title of the Dean's speech was "Education and Free Enterprise."

Guests of Dean

On Saturday, October 9, this year's Orientation Committee were guests of Dean Hodgkinson and Mrs. Sugatt at lunch at the Whaleback Inn. Dr. Crane, Mr. Levine and Mr. Hayward were also present at the luncheon.

Dorothy Greenough

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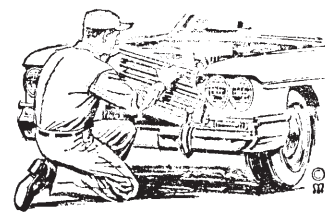
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Exhibition Opens At Art Gallery

Annandale-on-Hudson, N. Y. — October 11 marked the opening of an exhibition of abstract color photography by Heinz and Elizabeth Bertelsmann at Bard College's Procter Art Center.

Dr. Bertelsmann, who is professor of international relations at Bard, and his wife, the librarian at the Seamn's Church Institute in New York City, are both experienced photographers. Mrs. Bertelsmann first studied photography while pursuing a degree in journalism at the Universities of Munich and Berlin. Leaving Germany before World War II, she came to New York and established herself as a professional photographer. During this time she contributed photographs to many publications and had published two books of her own work, "Portugal, Wharf of Europe", Scribner's, 1944; and "Chinatown, U.S.A.", John Day, 1946.

Always interested in photography, Dr. Bertelsmann studied under John Anderson while a graduate and then a traveling fellow at the University of California (Berkeley). Dr. Bertelsmann, who left his native Germany at a young age, has both his B.A. and his M.A. from the University of California. Continuing to exhibit his work and win photographic awards both internationally and in the United States, Dr. Bertelsmann came east to complete his Ph.D. at Columbia University and joined the Bard faculty in 1947.

The Bertelsmanns became interested in photographing color abstractions in nature shortly after their marriage in 1957. Pointing their cameras at such subjects as "lichen on rocks, algae in water and eroded stones," their aim is to record the forms, colors, and textures in areas of nature that do not usually catch the eye of the casual observer.

In 1963 the Bertelsmanns had their first husband-and-wife show at the Panoramas Gallery in New York. Writing of their work at time, Jacob Deschin, the New York Times critic, said, "Some are so beautiful that one may say they are more readily appreciated by the layman than abstract art itself."

Since 1963 Dr. and Mrs. Bertelsmann have participated in several more New York City exhibitions and have been asked to show their work this spring at the De Young Gallery in San Francisco. An article on their color abstractions appears in the October-November, issue of the photographic magazine "Camera 35", and further, some of their photographs are in the permanent collections of both the Metropolitan Museum of Art and the Museum of Modern Art in New York.

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Library News

Peter Sourian has recently presented the library with a copy of his newest novel, "The Gate". The library also has recently acquired a copy of his novel "Miri", and both books will be on display on the main floor.

Another new addition to the Main Library Collection is the record "The Other World of Winston Churchill" narrated by Paul Scofield.

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106 SOUTH B'WAY

RED HOOK, N. Y.

SAVE 75%

On Your Dry Cleaning

DRY CLEAN—8 lbs.	\$1.50
9 DRESSES (approx.)	1.50
10 SLIPOVER SWEATERS (approx.)	1.50
3 LIGHTWEIGHT or 2 HEAVY SUITS	1.50
DRYERS—50 lbs	10 min. .10
WASH—8 lbs. DRY WEIGHT 25 — .25 lbs.	.50



BEER
WINE
LIQUOR

Sandwiches of All Kinds

HAROLD'S SNACK BAR

Annandale-on-Hudson

DAVID SACKS, Prop.

Closed Tuesday